

Folk-Lore in the Dramas of Lyly, Greene, and Peele

by Marian Ellen Herrick

1913

Submitted to the Department of English of the
University of Kansas in partial fulfillment of the
requirements for the Degree of Master of Arts

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GREENE AND PEELE

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FOLKLORE IN THE DRAMAS OF LYLY, GREENE, AND PEELE.

PART I.

In the closing paragraph of Professor Gummere's GERMANIC ORIGINS we find these suggestive words: "If we could only trace aright historical connections, we should find everywhere about us, imbedded in custom, or tradition, the shards of our broken heathendom." An example of a universal custom which is a relic of our savage life is the very common use of handshaking. This ceremony had its origin in the days when every man stood ready to slay his fellows, and when a man's good will and friendship could best be shown by extending to another his right hand, indicating in this manner his inability to use his weapon of warfare; and although no reason exists to-day for this giving of the right hand, the custom still remains.

Another example, which implies very much wider possibilities of indicating the psychological significance of the evolution of customs, is the procession and other parts of the festivities of such a May Fete as is held on our college campus.

To be able to trace the use of these ceremonies back stage by stage to their origin would be to understand a long line of human experiences, and gropings with the problems of man's existence and environment.

The number of customs or practices in use to-day which thus are full of meaning to one who knows something of the primitive life of our ancestors is exceedingly large, but beside these are many which have either passed out of use entirely or survive in changed forms in children's games or nursery rhymes. And since the whole field of literature is a more or less unconscious record of the past, it is bound to contain descriptions of practices, or references to those which are now practically extinct, as well as to those which are still in use. If one would study then, the folk traditions indicated in any one or more pieces of literature chosen as a convenient boundary to a portion of a very

extensive field of inquiry, and employed in some measure as illustrative of that field, he would gain a fair knowledge of the immense part of the life of the past which persists long after that life is forgotten, and of the evolutionary character of man's growth from a primitive life to a more highly civilized life. Such study would include all the mythology and tradition contained in the chosen piece of literature, from any source whatsoever, whether it be Teutonic, Celtic, Graeco-Roman, Hebrew, or any other.

This question of origin brings us into a difficulty which must be considered at the very outset: the question of time. For as we go back farther and farther in our investigation the various myths and practices merge into each other, or become at least parallel in any two or more races in the same stage of development. Chambers says, # "Archeologists speak of a remarkable uniformity of material culture during the neolithic period; and there appears to be no special reason why this uniformity may not have extended to the comparatively simple notions which man was led to form of the not-man by his early contact with his environment." But some branches of the human race developed more rapidly than others, or made some particular progress in some form of advancement, as the Greek in his mythology, for instance. And when any two of these branches came into intimate contact with each other the variations which existed in their beliefs or practices, as a result of environment were made apparent; the outcome of the contact always was that there was a more or less perfect mingling of the two, and the product was different from either.

To illustrate this kind of movement we may take the very striking and significant example of the process of grafting the Christian religion upon the heathen practices of the people who lived in the British Isles about the year 600. The missionaries insisted that the people change their belief, the speculative or mythological statement of this relation to their deities, but permitted the customs, which had in many cases, already lost part of their meaning, to remain, and even incorporated them into the ceremonies and customs of the Christian religion.

#Chambers, "Medieval Stage", Vol. I.

"And in time, as the Christian interpretation of life became an everyday thing, it passed out of sight that the customs, which had been rituals at all. At the most a general sense of their 'lucky' significance survived. But to stop them; that was not likely to suggest itself to the rustic mind". "The heathenism of western Europe must be regarded, therefore, as a group of religious practices originating in very different strata of civilization, and only fused together in the continuity of tradition. Its permanence lay in the law of association through which a piece of ritual originally devised by the folk to secure their practical well-being remained, even after the initial meaning grew obscure, irrevocably bound up with their expectations of that well-being."#

This example will serve to illustrate and explain the general process of the amalgamation of any two sets of beliefs and practices.

In the discussion of folk practices and myths in this paper an effort will be made to distinguish those which belong to western and northern Europe in the sixteenth century from those which came from Greece and Italy as a result of the new learning, as they appear in the plays of Lyly, Greene, and Peele. There will be no attempt to separate Teutonic from Celtic and pre-Aryan traditions, because, as Chambers says, "The social amalgamation of Aryan and pre-Aryan was a process already complete by the Middle Ages;----and in the present state of knowledge it is necessary to treat the village customs as roughly speaking homogeneous throughout the whole of the Celtic-Teutonic area."

Whenever traditions are discussed that are common to England and Italy the fact will be so stated; and when those are referred to that originated in some known classic or Hebrew story, but became changed in any way through the constant re-telling by ignorant, this fact will also be indicated. (The references in Part III. contain only allusions to non-classical material.)

Before going any farther it will be necessary to indicate more clearly what is meant by the term folklore, and to state what classes have been noticed particularly in this paper. Several discussions of the meaning

#Chambers, "Medieval Stage", Vol. I.

and extent of what is called folk-lore have been examined, and that in the International Encyclopedia is as good as any. It defines folk-lore as "the learning of the uncultured, a branch of study that relates to the traditional beliefs, old-time customs, usages or observances preserved generally among the common people, and collects legends, myths, tales, folk-songs, and superstitions for the purposes of record and comparison. Some idea of its breadth may be gathered from the following scheme of groupings and sub-groupings arranged by the London Society of Folk-lore in its Handbook. The outline is as follows:

Ideas and superstitious beliefs.

1. Superstitious belief and practices.
2. Superstitions connected with great natural objects.
3. Tree and plant superstitions.
4. Animal superstitions.
5. Goblinism.
6. Witchcraft.
7. Leechcraft.
8. Magic and divination.
9. Beliefs relating to future life.

Traditional customs.

1. Festival customs.
2. Ceremonial customs.
3. Games.
4. Local customs.

Traditional narratives.

1. Nursery-tales, hero-tales, fables, and apologues.
2. Myths relating to creation, deluge, fire, and doom.
3. Ballads and folk-songs.
4. Place legends and traditions.

Folk-sayings.

1. Jingles, nursery rhymes, and riddles.
2. Proverbs.
3. Nick-names, place rhymes."

A very wide reading into the subject of folk-lore is necessary in order to detect with certainty all that may be classed under the heading of folk-lore in these plays, since it often happens that a word or two only appears which recalled a train of folk associations to

the author or his audience. These associations are lost upon those of us who have not read much about the current superstitions of an age which was far more credulous than ours.

In a paper so brief as this must necessarily be it is evident that any extended discussion of the evolutionary significance of the lore referred to in the plays studied would be impossible; and also any extensive treatment of the union of the Celtic-Teutonic and Graeco-Roman elements in the literature of a period when a mighty wave of classic tradition flowed over England and left only a part of the native lore persisting; so that it found any place in the writings of the age. But what is said of these authors, Lyly, Greene, and Peele, may be considered as illustrative in a general way, of what was happening in the body of literary productions of England during the whole Renaissance period.

The following items indicate what will be attempted:

1. Attitude of Elizabethans toward folk tradition.
2. A brief statement of the place of these dramatists, Lyly, Greene, and Peele, in the literature of the period, their education and attitude toward the foreign literatures,--Grecian, Roman, and Italian.
3. A short discussion of Lyly in particular,--why he is especially interesting, and the special reason why the use of native elements in his work is worthy of attention.
4. Some explanation of the nature and history of a part of the folk-lore listed under each of the following groupings:
 - (a) Fairies.
 - (b) Witches and witchcraft.
 - (c) Magic.
 - (d) Dreams and death omens.
 - (e) Superstitions connected with plants, animals, and stones.
Lyly's "unnatural natural history."
 - (f) Customs and games.
 - (g) Dances and folk-songs.
 - (h) Proverbs.
 - (i) Miscellaneous.
5. The authors' use of folk-lore, and conclusion.

PART II.

i. Attitude of Elizabethans toward folk traditions and customs.

It is hard for the people of one age to put themselves back in imagination into another and more child-like period, and to see life from the same angle that they did. This is especially true in the case of an age like the present, which laughs at superstition and explains the myths as symbols or as having some historical significance, in regard to the Elizabethan attitude toward the supernatural or other superstitious beliefs. The general tendency is to look at their use of traditional material, either in their life or writings, as we do at such things to-day. It is necessary, therefore, to lay some emphasis upon the reality of the unseen to them before entering upon the study of the dramas under consideration.

For centuries a great mass of local traditions had been collecting, and every county in England had its heroes and its annals. Says Mr. J.C. Collins in his "Essays and Studies": "The mythology out of which Livy constructed the early chronicles of Latium was in truth not more dramatic and picturesque than that which lived on the lips of England". This lore was of two kinds roughly speaking: (1) a heroic mythology, much of which was embodied in rude ballads, and which owed its popularity to oral transmission; (2) belief in the unseen world. This belief in the unseen was real even to people of education to an extent which seems almost incredible to us. "The substantial existence of the Prince of Darkness, and the powers of hell, of the Bad Angel who is man's enemy, and of the Good Angel who is his friend, was no more questioned by an ordinary Englishman of that day than the existence of the human beings around him."# A vivid impression of the belief in ghosts may be had from the following act of Parliament passed on the 9th of June, 1604, that is, about the time of the death of Queen Elizabeth: "If any person shall practice or exercise any invocation of any evil or wicked spirit, or shall consult with, entertain, feed, or take up any dead man,

#J.C. Collins, "Essays and Studies".

woman, or child, out of his, her, or their grave---- such offender shall suffer the pains of death as felons."

Not only was the literal belief in angels entertained, a belief which arose from the Bible stories, but the forms with which the Teutonic and Celtic imaginations had peopled the earth and air existed. These were such creatures as elves, the fays and fairies, the demons of fire, the demons of the air, Mandrakes and incubi, hell-wains and fire drakes. To doubt their existence was, says Grose, held to be little less than atheism. (A further discussion of the attitude of the Elizabethans to the supernatural will be made in the section on witchcraft.)

It is a well-known fact that England of the sixteenth century made great use of the opportunities for merrymakings which holidays and time-honored customs afforded. There is hardly need to do more than refer to some of these in order to call to mind the immense part which the observance of these played in the lives of the people. The Christmas with its Yule-log and games, the Easter festivities, the May customs, and the harvest-homes and suppers are suggestive.

It is but natural to think that all these would be reflected in the writings of the period. But the new learning which entered through Italy and France came with its fascinating mythology and pastoral traditions which, for a time at least, almost threatened to submerge the folk traditions as represented in their writings. The habit arose of introducing on every occasion references to mythology and ancient history, and of quoting constantly from the ancient writers.

A vast amount of study has been expended in tracing influences of southern Europe upon England during the sixteenth and seventeenth centuries. Of the subject-matter of the literature of the sixteenth century the greatest amount in bulk was from foreign sources. The classic mythological element enters into most writings of the period, and the pastoral traditions of Italy also had no small place there.

But the folk traditions are not wholly lost to view. In the drama they influence to some extent the various character types and the plots, as well as the subject-matter. The writer of this paper contends that enough reference is made to native lore in the dramas of the period to be worthy of some special study; and that the plays cannot be understood without some knowledge of the persistency of folk-lore in the dramas as it asserted itself almost unconsciously against the traditions of Greece and Italy. The dramas of Lyly, Greene, and Peele are studied with this intention, and what is said of them may extend in a general way to the whole period.

The study of the folk element in these plays is limited to subject-matter; and if any reference is made to plot and form it will be slight.

2. Place of Lyly, Greene, and Peele in the drama; their education and attitude to the classic and Italian art.

Twenty plays have been examined as a basis for this paper, of which eight belong to Lyly, and six each to Greene and Peele. Their titles are as follows:

Lyly:

Campaspe.
Sapho and Phao.
Gallathea.
Endimion.
Midas.
Mother Bombie.
Love's Metamorphosis.
Woman in the Moon.

Greene:

Alphonsus.
Orlando Furioso.
Looking Glass for London and England.
Friar Bacon and Friar Bungay.
James IV.
George-a-Greene, The Pinner of Wakefield.

Peele.

David and Bathsheba.
Edward I.
Arraignement of Paris.
Battle of Alcazar.
Sir Glyomon and Sir Glamydes.
Old Wives' Tale.

They were produced approximately between the years 1580 and 1600, before or during the time of the early plays of Shakespeare. Lyly's plays are all comedies and all but one are in prose. The other two men wrote in the heroic style. All three were thoroughly conversant with the writings of Greece and Rome, and to some extent with those of Italy. They had been trained in the university; Lyly had a Master's degree from Oxford; and Greene and Peele belonged to the group known as university wits. They wrote for people who revelled in the new learning. Their plays, therefore, as might be expected, contain a vast amount of foreign mythological allusion.

3. Lyly. Why of special interest for this paper.

Lyly, especially, carried to excess this fondness for allusion. The adaptation of foreign form and plot was by his time a familiar thing, and as an ambitious innovator he borrowed the content of his plays from a great many sources. In ancient history, and in such writers as Pliny, Hyginus, Aelian, and especially Ovid, Lyly found an abundance of desirable material. The investigations of the scholars Bond and Schücking show that an immense amount was derived also from Italian sources. The question of the appearance of any native tradition in the midst of this extensive use of foreign subject-matter becomes, therefore, particularly interesting in his work, the very plots of which are based on Greek or Latin stories, with the chief characters from the same source.

Lyly is the only one of the three to whom, so far as I know, a whole volume has been devoted by a modern critic. The French scholar, Feuillerat, has recently published a very large volume on Lyly, and in his preface he states that he has given "great care to the study of the sources, ancient and modern" which affected this writer. He goes on to say that "these points must be elucidated if one wants to get a true comprehension of that author who has so great an historical interest for us". And yet he says almost nothing in his discussion of the plays and of the sources of their subject-matter of any folk element or folk mythology. It may be that he thinks that there is not enough of this element to be worthy of notice, but it is hard to see how one can escape it in a thorough study of "the influences, ancient and modern" which have entered into Lyly's writings.

We pass now to some examination of the actual folklore which appears in the plays.

FAIRIES.

One of the earliest appearances of fairies in the English drama is in Greene's "James IV." (1589) (I)# In this drama Oberon, the King of the Fairies, acts as an audience to the play which the cynical Bohan presents in order that he may judge "if any wise man would not leave the world if he could". Oberon's "antiques" (antics) have been dancing about the tomb in which Bohan had concealed himself, but they fly as soon as he rises. Bohan asks him what puppets they are, and Oberon says that they are his subjects. He says that he has brought them to show Bohan some sport in dancing. This suggests what has since become the traditional literary fairy activity.

Oberon's size is indicated by the words of Bohan, "Thou look'st not so big as the King of Clubs." His powers appear when Bohan threatens to kill him. Oberon dares him and enchants his sword so that he cannot draw it. Bohan calls him the devil. By this remark Bohan seems to show that he connected Oberon with of the powers attributed to witches and sorcerers. But Oberon insists that he is a friend to Bohan, and gives these gifts to Nano and Slipper, sons of Bohan: To Nano "quick wit, pretty of body, and a warrant of his preferment to a prince's service; where by his wisdom he shall gain more love than common;" and to Slipper "a wandering life, a promise that he shall never lack," and the promise to help him in all distresses if he call upon the faify.

Oberon further indicates his character by saying that he is king of

"quiet, pleasure, profit, content, wealth,
honor, and of all the world;

Tied to no place, yet all are tied to me."#a

These fairies seem to appear only at night, for as Oberon leaves he says that the rising sun "doth call me hence."

It is sometimes suggested that Shakespeare got his Oberon from Greene's play. His treatment of fairies is, of course, much fuller and more artistic than is the case

#The numbers indicate the corresponding references in the list at the close of the paper; this list shows the data from the plays upon which the paper is based.

#a Lines 609-11. End of Act I.

in "James IV.", but the size, good-will, knowledge and power, activity and mirth, and time of appearance are all suggested in this slight treatment by Greene.

The fairy tribe in "Old Wives' Tale" (2) are merely mentioned by Frolic, who says that he and his fellows have been lost in the woods "among the owlets and hobgoblins". The suggested feeling of terror and uncanniness by the use of the word hobgoblin and the connection with the forest is much nearer to the true folk feeling than the creatures altered by Greene's imagination, or used by him for a specific dramatic purpose.

The same association of the supernatural inhabitants of the woods with the common folk and their fears is indicated in "Gallathea" (5), where the clown Raffe connects the ideas of fear contained in the expressions, "walking of hags", "shrieking of owls", "croaking of frogs", "hiss of adders", and "barking of foxes". A fairy ballet follows these words of Raffe and give a supernatural atmosphere to the scene with the alchemist's boy.

In "Endimion" (3) the fairies appear more definitely characterized. They are called "fair fiends" that cause fear, and "fair babies". Corcites, who sees them, exclaims that they cause his hair to stand upright and his spirits to fall. His expression, "Hags--out alas! nymphs!--I crave pardon", voices the folk fear toward the supernatural, and the tendency to use euphemistic language so as not to offend and thus bring harm upon themselves. The song of the fairies, when Corsites falls asleep begins "Pinch him, pinch him, black and blue", and it has been compared to a fairies' song in the "Merry Wives of Windsor", written several years later, and may have suggested the latter. Bond, in his notes, says that the idea of pinching is suggested by the fairies in Scot's "Discoverie of Witchcraft", a book about which more will be said in the division headed "Witches and Witchcraft".

A very elaborate fairy scene occurs in the "Maid's Metamorphosis", which has been sometimes attributed to Lyly. But since the authorship is disputed it has not been included in the list for this study.

WITCHES AND WITCHCRAFT.

Only two or three references are made in these plays to witches and witchcraft. The first is slight. In "Midas" (8) Petulus says that he has tried unsuccessfully old women's medicines and cunning men's charms" for toothache. Fairholt in his notes, quoted by Bond, says that Lyly was familiar with some charms which were contained in Scot's "Discoverie of Witchcraft"

The "Witch Dipsas in Endimion"(9-11), however, is a creature of greater interest. She is frankly called a witch by Lyly, and, since the characteristics of witches were familiar to all the people, and since witches were commonly believed in during this time, and even for years afterward, it is fair to suppose that she was recognized immediately by everybody as a representative of her kind.

Her appearance is described by Tophas. She has thin hair, a low forehead, a long nose, little hollow eyes, baggy cheeks, and is toothless; she has a bent form, large feet, and short fingers with long nails, and her nose and chin meet.

All these, unless it be the shortness of the fingers, are common marks of the native witch. She differs from the usual description in being fat, since the traditional witch is thin. Lyly may have been drawing on his imagination at this point, or have had something in mind of a different kind of creature.

She has, according to her statement the power of darkening the sun, of removing the moon from her course, of making hills without bottoms, and of restoring youth to the aged. She differs from the gods in that she cannot rule hearts, except by indirect means, such as absence or illness. She knows the use of herbs and stones, of spells, incantations, enchantment, exorcisms, fire, and planetary influence. These are the usual powers of the Teutonic witch.

In the play she causes Endimion's long sleep by ceremonies of enchantment, while Bagoa, her servant, waves the hemlock over his face and sings the magic song. She threatens to turn Bagoa's hair to adders and her teeth to tongues if she tells the secret of Endimion's sleep; and does later actually turn her into a tree.

Her character is bad, as she indicates by saying

that she would create evil appetites and cursed desires if she had the power.

Epiton's song is set to the tune of the "black Saunce", because, as he says, Dipsis is a black saint. #This tune is a hymn to St. Satan, ridiculing the monks; but the expression was commonly used in Elizabethan literature for any noisy or profane ditty. It could probably not be classed with folk-songs; but the reason for the song, which, according to Topham, is that she is a black saint, may have some significance. In Brand's "Popular Antiquities" Vol. III. mention is made of three kinds of witches: those who are black hurt but do not help; the white witches help but do not hurt; and the gray help or hurt. The calling Dipsas a black saint may be a reference to this belief.

Bond also describes the characteristics of witches. They are generally similar to Dipsas, but Dipsas lacks the spindle and the familiar, which was usually a dog or a cat. Neither does she ride on a broom, so far as Lyly describes her.

But Feuillerat says that Lyly took her name from Ovid's "Amores", and seems to think that this is the only source; because he mentions one or two other characteristics of Ovid's witch that he says Lyly passes over "in silence for the needs of his allegory".

Bond in his introductory essay to "Early Plays from the Italian" says that Burkhardt draws some distinction between the northern witch (not referring to Dipsas), and the Italian "strega" with whom witchcraft was rather a moneymaking profession, and her chief field the love affairs of her clients, the provision of philtres, and the manufacture of poisons". "But," Bond adds, "the diffusion of the inquisitors' text-book, "Malleus Maleficarum", (1437) had familiarized Italy with German superstitions".

Now Dipsas says distinctly that she cannot rule hearts, the chief business of the Italian "strega"; she has to overcome Endimion by getting him out of the way, as by "illness or absence"; and she does this by putting him into a sleep lasting for forty years.

And the "Malleus Maleficarum" was known in England and Germany as well as in Italy. Weier in Germany wrote

#Bond, notes on "Endimion".

the "De Praestigiis Daemonum" in opposition to the doctrines of the "Malleus", and in defence of witches and sorcerers, while in England Reginald Scot wrote the "Discoverie of Witchcraft" following Weier's theories. Scot's book appeared in 1584, which was about six years before the "Endimion"; this indicates that the subject of witchcraft was a live one in England when Lyly was writing, and that the witch characteristics were well known. And as we have seen above, Bond is willing to follow Fairholt in saying that Lyly was familiar with some charms for toothache which were in that book, and also for the material of a fairy song. If he read one thing in the book we have no reason to suppose that he did not read another.

It would seem therefore, that Lyly hardly needed to go to Italy for his witch, even though he did give her a name from Ovid. The word Dipsas itself is from the Greek and means thirst. A Mr. Stevens says that Dipsas is the fire-drake. Milton uses the word in a somewhat similar sense (International Dictionary).

But in consideration of all the above statements it seems to be reasonably safe to place Lyly's witch in the class of the witches of northern folk-lore.

During the sixteenth century waves of German influence reached England in connection with the subjects of the cruder folk-elements. As Germany has always held to these tales and customs more tenaciously than England, its influence, although not great at this time was sufficient to be worth considering. To understand well the subjects of witchcraft and of magic (treated below) one should know something of this connection. Herford has in his "Literary Relations of England and Germany in the Sixteenth Century" studied this influence. He says (page 170) that Holinshed explored Reginald Scot for stories of sorcery, and that Scot was deeply indebted to the German Weier. (p.220). The English folk-tales were closely connected with the German stories. Almost the only stories which interested the English in the sixteenth century from Germany were the coarse and marvellous tales of massacres, fasting girls, 'damnable sorcerers', strange signs in the air, and so on. In 1557 Conrad Lycosthenes published at Basel a great work containing a vast collection of marvels and prodigies, and in 1581 an English professor of theology translated and supplemented this work, calling his book "The Doome". Herford closes this division of the chapter with these words: "Such a liter-

ature naturally stimulated the diffusion of marvelous stories of every kind, and the more so as it threw the whole weight of emphasis upon their marvelousness. It resuscitated a mass of old material from sources often obscure or forgotten; and steeped them in an air of mysticism which heightened and exaggerated whatever strange elements they possessed. And nowhere was it more readily welcomed than in Protestant England". (p.177.)

If, then, we take into account such a state of interest in what we now call folk-lore we need not be surprised, even in the face of an immense amount of borrowing from southern literature, to find in the dramas of that time many outcroppings of northern tradition, or to find the two mingled in one suggested tale or incident. And we may infer also that the greater part of this lore is from England itself, the immediate German stories being rather stimulative than additions. For, in respect to the German Legends, Herford continues; "Of the vast body of traditional lore which was still current, not merely in the mouths of the country people, but in literature, an infinitesimal proportion reached this country; and these with hardly an exception, bore the drastic stamp of Faustus."

MAGIC.

The mention of Faustus brings us to the stories of magic in this group of dramas. Of these the most fully elaborated is, of course, the story of Greene's "Friar Bacon and Friar Bungay". This play was written in the spirit of English patriotism, "Wittenberg, the chief of (German) universities in English eyes had produced the chief of German magicians; and both Oxford and Cambridge could produce a tolerable counterpart of their own". # Roger Bacon himself was a real character, but his magic was part of the mythology of the period.

Bacon was said to have been able to change people into other shapes at will; to explain mysteries by pyromancy, hydromancy, and aëromancy. He could move people from one place to another in the twinkling of an eye; for instance, when he set the German Vandermast back in his own country, and brought the old woman with the shoulder of mutton from Henly. He could produce Hercules and any of the rest of the classical heroes; he could make a brazen head that would speak, and put a wall of brass around England; and he had a magic glass in which those who looked could see what was taking place at a remote distance. He was, like Faustus, in league with the devil and reduced the fiends to his service; but he is freed from the payment which was required of the German magician.

Even a brief treatment of magic as it was an object of belief in northern Europe, especially, for magic is common to all nations, is out of the limits of this paper, still less is any account of its origin. But a few of the terms which appear in the play may be given a little explanation. #2

Pyromancy and hydromancy are the arts of divination by fire and water respectively. Aëromancy consists in telling the kind of luck which was to attend one by the way the wind blew.

The "pentageron" or more properly pentagonon of Bacon was a mystic figure pentagonal in shape, made by producing the sides of a regular pentagon until they intersect one another; or, to put it more simply, its outline was that of a five-pointed star. Collins says, "It was a very ancient sign, being employed by the Pythagoreans as a salutation at the head of letters, and as a symbol of health. In Germany it was known as the 'Drudenfuss' (from Drude or Drud, a witch), and in the Middle Ages it was supposed to be a protection from ghosts and witches; and as late as the last part of the eighteenth century it was sometimes painted on cradles to protect babies and young children from the influence of evil spirits".

#Herford. #2. Mostly from Collins' edition of Greene.

Bacon's "glass prospective" reflected magically that which was in the distance. Collins quotes Ward as saying that it was "a combination in the popular mind of the camera obscura, burning glass, and telescope, which Bacon is supposed to have invented or used". This is undoubtedly true, and it certainly shows the true folk attitude toward the discoveries which were partly scientific in their nature or toward inventions. But the use of crystals for the purposes of magic was not uncommon. For instance, one Dr. Dee in 1582 had a convex crystal which he pretended to have received from the Angel Uriah. This crystal had the quality of presenting apparitions, and even of emitting sounds. But only one person could see the figure in the glass, and this had to be the medium. This is merely suggestive of the popularity of such beliefs.

The Tetragrammaton (IV. III. 1. 1838.) is the Hebrew name of the four letters JHVH, represented in the English Bible by Jehovah; the true pronunciation was admitted by the Jews to have been lost, but it was supposed that certain persons acquired the knowledge of it by revelation or diabolic agency and thus became possessed of magical powers. It is discussed in Scot's "Discoverie".

Magic appears to a slight degree at various other places in these dramas. The conjurer in the "Old Wives' Tale" is from Italian sources. The magic words which are used to make the food appear, beginning,

"Spread, table, spread, etc."

remind us somewhat of one of the fairy-tales of Grimm, "Little One Eye, Little Two Eyes, and Little Three Eyes", a popular story with the children,

DREAMS AND DEATH OMENS.

In two of Lyly's plays, "Mother Bombie" and "Sapho and Phao", dreams are told by some of the characters with their significance or interpretation. With their meanings they sound very much like the common folk superstitions regarding dreams, although the characters who tell them are either in name or source Greek or Roman. Two or three I have able to find in references which are to true folk-lore. Brand quotes the dream of the loss of an eyetooth's signifying the loss of a friend ("Sapho and Phao" IV. III. lines 36-38) from the "Countryman's Counsellor", 1633, and from the twelfth book of "A Thousand and Notable Things". The saying that it is good luck to dream of gold(18) is also quoted by Brand from the "Countryman's Counsellor"(Vol. III.).

I have not been able to find any references to Mother Bombie's interpretations. She says that those who sleep in the morning and dream of eating are in danger of sickness, or of a beating, or of hearing of a wedding(21). She says also(20) that children dream of milk, babies, fruit, and rods, and that these dreams mean nothing but that "wantons must have rods".

Sapho's dream(19) is explained by Bond as an allegory. If this be true it can hardly be connected with folk-lore.

Various death omens are expressed in some of the plays, the greater number being in "Sapho and Phao", where Sapho's maids discuss her illness. According to these maids, it was thought an unlucky sign to talk of marriages in the sick-room, because it was a sign of death. The croaking of the night raven and the shrieking of the owl are regarded as fatal. These two omens are familiar to all of us in other plays.

Other death omens told by Sapho's maids are the hearing by the sick of the weasel's cry; the desire of seeing a glass; and the coming of an old wife into the sick-chamber. This last sounds as if it might be connected with witch beliefs.

PLANTS, ANIMALS, AND STONES.
Lyly's "unnatural natural history"

In looking at all the references to nature which appear to be connected with some superstition (when not mentioned under some other head) I find that by far the largest number are in Lyly's plays. Of those which I have listed thirty-seven are from Lyly and only five from Greene and Peele together. The references exclude those which Bond, in his notes, says are from Pliny and Aelian; and they include some which have been called Lyly's "unnatural natural history". For many of the last-mentioned no such superstition has been found in books of folk-lore and antiquities, although I have found some references which have seemed to be related to folk-lore. It has been necessary to let these go unlocated, although it is not unlikely that some light might be thrown upon them by wider investigation. Symonds says that Lyly seems to have derived part of it, at least, from Bestiaries and Lapidaries of the Middle Ages.

At this point Feuillerat supplies us with some information which may be called folk-lore. He says that these notions made part of a body of knowledge accepted by the gravest people, and they are found repeated in books whose value no one would think of doubting. He mentions the titles of several of the books, such as, "A Thousand Notable Things" Lupton, First edition 1577, reprinted 1586, 1595, 1601; "Certain Secret Wonders of Nature", Fenton; "The Book of the Secrets of the Virtues of Herbs, Stones, and Certain Beasts", Grand; 1560; and others. This is the only place in the book where he makes definite reference to folk learning, outside of classic or Italian sources.

Some of Lyly's natural history lore appears to have been invented by him, or it may have been suggested by superstitious beliefs which have not found record in any of the books included under the modern study of folk-lore. Even to-day among ignorant people in the country superstitions are held about plants, animals, and stones which sound as fanciful as these, and it might easily be conjectured that such beliefs were more common and numerous in the sixteenth century.

I will give a brief account of some of the superstitions that are the most interesting and the most likely to have been current.

The bird of Paradise (53) was believed to live only on air and only in the air. This bird had recently been discovered by the Dutch, who brought their skins from the natives in New Guinea. These natives used to deprive them of their feet and wings, and the fact that they were brought home in this form gave rise to the current superstition that they passed their lives in the air, upheld by their plumes, resting only at intervals suspended from the branches of lofty trees by the wire-like feathers of their tails. So late as the year 1760 no perfect specimens had been seen in Europe, and Linnaeus named the principal species "apoda", that is, without feet. This is an instance of the birth of a superstition instead of a survival.

The casting of their bills by eagles (48) is mentioned in connection with the casting of their skins by snakes. This belief sounds very much like the folk ideas. The same is true in regard to the statement that no caterpillars will hang on the leaves where the rainbow has touched the tree (52); and that where the glowworm creeps in the night no adder will go in the day (52).

The chameleon, like the bird of Paradise, was believed to take into the body nothing but air (46). This fable is referred to in "Hamlet" and in the "Two Gentlemen of Verona".

In the case of the belief that if ravens sit on hen's eggs the chickens will be black (42), Bond says that this is a popular superstition but gives no reference to it in any other book.

The lunary or moonwort was a plant about which superstition seems to cling. Ismena, in "Sapho and Phao" (30) says that if it is bound to the pulses of the sick that they will dream of weddings and dances. In "Euphues" (II. 172, l. 18, and cf. Bond's notes to "Endimion") Lyly states that it brings forth leaves when the moon waxes and drops them when it wanes; and Endimion goes to sleep on a lunary bank.

The paling of the turquoise (60, 63) was supposed to foretell danger to the wearer.

The venom of the tarantula (39) could be expelled only by sweet music. This belief is mentioned in Hoby's "Courtier". It is not in Pliny (Bond).

Greene has a story in "Alphonsus" about a snake which, if the body be cut to pieces, and the head left sound, will seek an herb by which it will put itself together again; but if its head is injured it will die,

no matter if the rest of the body be sound (57). This tale is supposed to have been invented by Greene; but is no more improbable than some stories which are told in the United States about the "hoop-snake" and the "joint-snake". At any rate such stories are akin to the folk beliefs in general; and Greene's story about a creature which is so intimately connected with the fears and traditions of the race, even if an invention, would hardly be much questioned by an Elizabethan audience.

A superstition regarding the weather is recorded in the "Looking-Glass" (56). When the cow galloped across the field with her tail in the air it was considered as the sign of a storm. The omen is mentioned by Brand as occurring in another Elizabethan play, "Tottenham Court".

CUSTOMS AND GAMES.

The term "customs" may include a great many varieties of folk-lore, and it is used rather loosely here. No attempt has been made to list all that could be placed under this heading, because it is not always possible to know whether the customs were of some antiquity or merely fashions of a comparatively short period. (Many of them, also, were not recognized as such on the first reading of the plays and there has not been time enough to revise the list after more extended reading in books which have to do with old practices.) The list, then, is by no means complete, but some account will be given of enough of them to be suggestive of the large part they occupy in the plays.

The most interesting game, perhaps, is that of barley-break (88). It occurs in "Midas", where it is said that Apollo is at barley-break with Daphne. This is an instance of Lyly's mingling of Greek myth and native folk elements. The game of barley-break is something like our prisoner's base, the point being for a couple in the center of a ring to catch, with clasped hands, another couple to take their places. It was very popular and is mentioned in Middleton's "Changeling" V. III.

Jousts and tourneys (71) and the lord of Misrule (72) are mentioned in "Endimion". Reference to the custom of wearing gloves in the caps (77) (not entirely English), occurs in "Campaspe" and the "Woman in the Moon", plays in which the classic element is predominant.

In "Mother Bombie" (75) the clowns serenade the supposedly new-married couple. This seems to be a very good illustration of the ease with which one, in reading a play, may pass over a reference to a custom or superstition and not recognize it as such. For here it comes in merely as an incident which helps to carry out the plot, and without some knowledge of folk customs it would pass for the invention of the author. The custom is, however, one of long standing. Brand mentions several references to it in Elizabethan literature.

Another English marriage ceremony which occurs in one of Lyly's plays, "Gallathea" (83), is the marriage

which is to occur at the church-door. Until the time of Edward VI. marriages were performed in the church-porch and not in the church. Edward I. was married at the door of Canterbury Cathedral, Sept. 9, 1299, to Margaret, sister of the king of France; and until 1599 the people of France were married at the church-door. The custom is mentioned by Chaucer, and again as late as in the "Hesperides" of Herrick, who writes a "Porch Verse" at the marriage of Mr. Henry Northy.

The harvesters (67) in "Old Wives' Tale" with their songs represent the vestiges of an ancient series of religious customs and beliefs. But even later than the sixteenth century many of the harvest-home ceremonies are on record. (I suspect that they are yet to be found in some places, but I cannot prove this from my present state of knowledge.) An example of a description of a harvest custom, written about the time of Peele's play, is from Paul Hentzner's "Journey into England" 1598, quoted by Brand, Hentzner says that he saw the celebration of a Harvest-Home by the country people; their last load of grain was crowned with flowers; the people carried an image of the harvest divinity and sang and shouted all the way home.

In "Old Wives' Tale" too is found the expression "cockle-bread" (66). It occurs in the speech of the voice that speaks from the well, ending:

"Stroke me smooth and comb my head,

And thou shalt have some cockle-bread."

Brand says that there was formerly some kind of bread called cockle-bread, but that the term is connected with a very old game whose history is rather obscure. This game was played by girls who mounted on a table-board and wobbled back and forth on their knees repeating a rhyming jingle, still to be found in some nursery-rhyme books. Dyce quotes from Thoms: # "I find in Buchardus, in his "Methodus Confitendi", printed at Colon, 1549, one of the articles of interrogating a young woman if she ever did make this cockle-bread and give it to the one she loved, to eat, in order that his love should grow. So here I find it to be a relic of natural magic--an unlawful philtum". There thus appears to be some connection between the game and the actual bread. It evidently represents a very old custom, and it probably is much more significant than would ordinarily be supposed.

#Bullen's edition of Peele's plays; notes.

DANCES AND OLD SONGS.

The most interesting of the dances mentioned in these plays is the Morris dance (90), which was a prominent feature in English popular festivities down to the seventeenth century, and still exists in England, especially in the north and midlands. It is of very ancient origin and has been connected very frequently with the May Game and the Robin Hood group. There are records of the Morris dance in Scotland, Germany, Flanders, Switzerland, Italy, Spain, and France. Some have thought that it was of Moorish origin, since it appears under the title "Morisco" and "Moorish" dance in many sixteenth and seventeenth century accounts. This is not proved, however, and it has been bound up with English village customs long enough to be looked upon as belonging to that nation.

Another dance is the "heidegyes" (89) of the fairies, the meaning of which seems to be unknown. Spenser refers to it in the "Shepherd's Calendar" for June, where he says:

"But friendly faeries can chace the lingring night
With Heydeguyes and trimly trodden traces."

In "Vulcan's Song in Making the Arrows" in "Sapho and Phao" (91) the clown in the dance falls down in a fit when his black-browed lass refuses to "buss" him. This "buss" or kiss is explained as part of the ritual of the dance.

The Scottish jig and hornpipe (93) are mentioned in "James IV."

Of old songs I found mention of only a few, but since I find no account of any of them more than I have given of the "Black Saunce" under the heading of witchcraft they need occupy no further space here.

PROVERBS.

About eighty known proverbs occur in these dramas, and if one includes such phrases as "brown study", "that's flat", and to "egg one on", the number would increase to a hundred or more. Some of these expressions have been included in the reference list when they were still in use at the present day.

Of the sentences quoted as proverbial I have roughly grouped into three classes: those which are, so far as I know, in common use to-day; those which occur frequently in the period in which Lyly, Greene, and Peele wrote; and those which appear to be proverbs, but for which I could find no parallel references. The last may be only epigrammatic sayings of the writer. Lyly's sayings are especially hard to distinguish. Part of these were considered doubtful by the writer of the notes in the editions used; and part of them seemed like an echo of a proverb which seemed familiar. In one case, at least, a proverb was later found paralleled in some different writing; in this case it was placed among those which were known. Perhaps others would be similarly found on further reading. Much the larger number of the doubtful expressions are Lyly's. Of those most commonly used in the Elizabethan period about twice as many occur in Lyly's plays as in the other two together, and there are more in Greene's than in Peele's plays. Of those still in use, thirty-one in all, sixteen are in Lyly's, twenty in Greene's, and six in Peele's dramas. Thus the proportion is larger in Greene than in Lyly.

Among some of the most interesting of the proverbs in present use are the following.

- "Children and fools speak true." (182).
- "to have the last word". (183).
- "Call a dog a dog". (187). (Cf. Call a spade a spade.)
- "No fool like an old fool". (193).
- "So many irons in the fire". (194).
- "Women's reasons--they would not because they would not". (196).
- "'Tis Greek to me". (203).
- "A penny for your thoughts". (208).
- "I'll take you down a buttonhole". (214).

The proverbs occur oftener in the mouths of clowns, servants, and people of lowly rank, but are not by any means confined to them. A few of these proverbs have come from the Latin late enough to be beyond the limit of true native folk-lore, but are employed so often by writers of the period that they have been included. An instance of this is the expression "Lupus in fabula". (158). This proverb occurs scores of times in Elizabethan plays. Bond quotes from Sir Thomas Browne, "Pseudodoxia Epidemica" III. 8: 'Such a story as the basilisk is that of the wolf, concerning the priority of vision, that a man becomes hoarse or dumb if a wolf have the advantage first to eye him. And this is in plain language affirmed by Pliny. (The quotation follows.) And thus is the proverb to be understood when, during the discourse, if a party or subject interveneth and there cometh a sudden silence it is usually said 'lupus in fabula'".

An example of one of this group of common Elizabethan proverbs, but not Latin, is the expression, "Is the wind in that door?" (162). Collins's note refers us to specific passages where this proverb occurs; in Heywood's "Proverbs"; Lodge's "Rosalind"; Gascoigne's "Supposes"; "Euphues"; and in Shakespeare's "I. Henry IV."

MISCELLANEOUS.

Some of the most interesting material is classed under the heading of miscellaneous because only an instance or two of each included group of folk-lore occurred in these plays. Three of these, the Man in the Moon, (226), the Siren (221), and the monster Agar (224), are excellent examples of the partly mingled northern folk tradition and the imported classic tales. These three are in Lyly's plays, and in themselves they show his tendency to make use of the home tales in connection with an extraordinary use of the foreign literary stuff. They illustrate the native influence which ought to have a place if all the "influences, ancient and modern" # are taken into consideration.

The Siren is classic in name, but she has more of the characteristics of the mermaid than of the Greek siren. She is represented as being half-fish, half-woman.

In the last act of the "Woman in the Moon" Stesias is transformed to the Man in the Moon, and Gunophilus to the thorn-bush on his back. Stories of the Man in the Moon are prevalent all over northern and western Europe, and he enters in some form or other into a great deal of the old literature. Various explanations are given of his identity and why he is in the moon. He is the man who stole cabbages; he is Isaac bearing the sticks for his own sacrifice; he is Cain with a load of thorns; or the man who gathered sticks on the Sabbath. He appears in German literature as well as in English, and in English as early as the thirteenth century. I find glimpses of his supposed connection with Puck and the Wild Man of the Woods, but not enough to piece anything together that is satisfactory. This is sufficient, however, to show that he belongs to the folklore of England, and that he must have been known to Lyly's audiences.

The Agar (224) in "Gallathea" is a monster who makes "the waters roar, the fowls fly away, and the cattle in the field for terror to shun the banks". He is appeased by the yearly sacrifice of the fairest maiden in the country, who is bound to a tree and left for a peace offer-

#Feuillerat, "Lyly". Preface.

ing. It is noteworthy that the people who had transgressed, and were thus liable to punishment, were the Danes, apparently in England, since they are referred to as "our countrymen".

The scene is located near the Humber river in England. These Danes had compromised Neptune for the punishment which he had inflicted upon them by the agreement of the forfeit of the maiden. In this connection are mentioned also mermaids, which are strictly northern.

Bond's note says that Lyly allegorizes the tidal wave on the Humber estuary. This may be true, but the myth of Aegir is an old one. He was one of the sea-rulers, according to northern mythology, and had his abode on an island in the Cattegat or Hlessey. He was generally represented as an old man, with long beard and hair, and claw-like fingers which clutched convulsively as he longed for all things within his grasp.

He never appeared above the waves except for the purpose of overturning vessels, which he dragged to the bottom of the sea. In Anglo-Saxon he is called Eager, and whenever an unusually large wave came thundering towards the shore the sailors cried, as the Trent boatmen still do, "Look out, Eager is coming".

I have not been able to find that the northern races ever sacrificed beautiful maidens to appease his wrath. If this be true, the feature of the sacrifice, which forms so important a part in the play, may be of Greek origin, since this fact does occur in Greek literature.

Feuillerat merely mentions Agar once in a summary of the plot, as being sent by Neptune to receive the maiden. The only reference which he makes to native influence is when he says that the country of Gallathea is "sprung entirely from a northern imagination".

The most noticeable element of this confusion of classic and folk myth in this story is where Neptune sends Agar to accept the maiden.

In "Campaspe" there is an allusion (223) to the stories of those who have lived "by savors alone". Herford mentions such tales among the stories that came Germany in the news sheets. One of these stories was called "History of a Fasting Girl", London, 1589.

This date is a little later than "campaspe", but it is given only as an example, and so it is not impossible that such a story was current in England before "Campaspe" was written. In Middleton and Massinger's "Love's Cure", II.I., is mentioned the "miraculous Maid in Flanders, ----she that lived three years without any other sustenance than the smell of a rose".#

Ghosts occur in two of the plays (217, 218) and were commonly believed in at that time; but since the ghost was a stock motive in the Elizabethan drama, it is, by its use, too far from the subject of folk-lore to need any discussion here.

The wishing wells, which occur in the "Old Wives' Tale" (219) and in "Endimion" (225), are interesting folk-lore subjects although they are not strictly English. The use of them in these plays probably was suggested by the Italian literature, which contains not only magic wells among trees, but references to the custom of hanging verses or garlands on trees, or cutting names in their bark. But these wells represent some very ancient beliefs extending over a wide territory, and since England actually contained some famous wishing wells of antiquity it is not out of place to say a few words about them here.

Some of these English wells were Holywell or St. Winifrede's Well in North Wales; the wishing wells at Walsingham; St. Eustace's Well in Kent; and St. Clement's near Oxford. Stowe (1525-1605) quotes from Fitzstephen, monk of Canterbury, in his description of the ancient city of London: There are "on the north part of London principal fountains of water, sweet, wholesome, and clear, streaming from among the glistering pebble stones. In this number Holy Well, Clerkenwell, and St. Clement's Well are of most note, and frequented above the rest, when scholars and the youth of the city take the air abroad in the summer evenings."#2 Brand goes on to make this remark: "Our British topography abounds with accounts of holy wells, or such as had assigned them, by ancient superstition, most extraordinary properties".

The wishing wells at Walsingham are mentioned by Erasmus, and their site is still pointed out. Such wells are frequent also in Scotland and Ireland.

#Bond, Notes. #2Quoted by Brand, "Pop. Antiquities" Vol. II.

So many rites are common to the worship of wells and of trees that it is safe to suppose that they always belonged together originally. Chambers makes the remark (Vol.I.p.122.) that it is possible that there may have been, sometimes or always, a well within the sacred grove itself and hard by the sacred tree. Rites for the more personal objects of desire as health, success in love and marriage, and divination of the future were practiced at these wells in addition to the public rites for the welfare of the crops and herds. The worshipper hung his offerings on the sacred tree or bush near the well, flowers, garlands, bits of cloth, and such things.

In "Love's Metamorphosis" (78, 79) the maidens propose to hang verses, garlands, and scutcheons on the trees, and in "Orlando Furioso" (80) the hero hangs verses on the trees. No mention of wells occurs in these connections, and the purpose, so far as folk custom is concerned, is because of the harvest holiday, which really connects it with the harvest customs. In the case of Orlando the custom is employed in medieval fashion for the exchange of the lovers' tokens.

But the literary use of the remnants of this worship exists nevertheless in the medieval love stories where the lover hangs his verses on the trees in the grove.

The Robin Hood stories enter slightly into two of the plays, "Edward I." (220), and "The Pinner of Wakefield" (228). In "Edward I." the characters themselves of the Robin Hood group do not enter at all, but four of the actual characters, finding themselves in somewhat the same state as the famous outlaws, propose to play the part of Robin Hood, Little John, Friar David, and Maid Marian. In the "Pinner of Wakefield" George-a-Greene, himself a semi-mythical personage, fights with three of the outlaws, Much, the Miller's Son, Scarlet, and Robin Hood himself. The first two he defeats, not knowing who they are; when he is at the point of overcoming Robin the latter reveals his identity and the two heroes cordially welcome each other's friendship and respect each other's strength and skill. George-a-Greene invites Robin Hood, his two men, and Maid Marian, who has accompanied them, to his house. Thus neither loses his reputation.

Robin Hood and Maid Marian are of French origin, but they have so long been associated with the English that by the end of the sixteenth century they may rightly take their places with the folk traditions of the nation. It is suggested in a note in volume one of Chambers' "Medieval Stage" that he may originally have been some form of the "wild-man", who is connected with very ancient religious practices; and with the Green Knight of Romance. He says in his text that a recent investigator of the legend, a very able one, denies to Robin Hood any traceable historic origin. But by the sixteenth century he became identified with the May-game, and entered frequently into the literary compositions of the age.

COMPARATIVE USE OF FOLK-LORE AND CONCLUSION.

Taking the list of references at the close of this paper as a basis for comparison, and omitting altogether in this count the proverbial expressions which I have called doubtful, I find that Lyly's plays contain a few more allusions to folk-lore than the other two together. If the proverbial element is entirely omitted, Lyly has about three fourths of all the allusions; and if the references to natural history also are left out,--an important consideration in the case of Lyly,--there are yet more than half of all the references in Lyly's work.

This is, of course, not taking into account English characters, characteristics, and settings; only folk-lore (as nearly as it can be gotten at under the circumstances) which was familiar to the English, usually through other than literary sources.

Lyly's allusions are usually short, and often used in such a way as to suggest that he employed familiar lore just as he borrowed from foreign literature; that is, he took whatever suited his immediate purpose, and jumbled it together promiscuously to meet the demands of his style, or to furnish a striking incident in his plot.

His dramas are all mythological in a great degree, excepting "Gallathea" and "Love's Metamorphosis", which are mainly pastoral, and "Mother Bombie", the plot of which is modelled on the Latin comedy. In these, however, allusions to classic mythology occur. In all of these plays the foreign traditional element greatly exceeds the native. Frequently, as has been pointed out, the classic and native traditions are partly confused, as in the case of Apollo's playing at barley-break with Daphne, Agar and Neptune, and the Siren and mermaids.

Lyly has no play which is principally occupied with folk beliefs, such as the magic in Greene's "Friar Bacon and Friar Bungay", or Peele's fanciful "Old Wives' Tale"; nor has he any which are strongly English in character and setting such as Greene's "James IV." or his "George-a-Greene, the Pinner of Wakefield", which is constructed on English legend; or Peele's "Edward I." So that, although he has more allusions in number to folk-lore than the other two, he has much less in bulk; and the folk element is very much less apparent.

Lyly has a few minor characters of the clownish type which seem to be close to the native countryman, while the others have several of the important characters which are English. This fact would form a subject for more extended study if the discussion were on English elements in general, and were not limited to folk-lore. But the mere mention of it is sufficient here, and is made principally for the sake of emphasizing Lyly's employment of that which is native where it is least expected.

Folk-lore is frequently employed by these dramatists for a particular purpose, such as Oberon and his fairy train in the induction and chorus of "James IV." In this play Bohan, the cynic, presents the play to Oberon, to show him a picture of the follies of the Scottish court, in order that Oberon may "judge if any wise man would not leave the world if he could".

The witch Dipsas in "Endimion" has an allegorical significance, and she takes her part in the plot by putting Endimion into his sleep of twenty (or forty, both given) years. Her appearance and character serve also as a contrast to that of Cynthia, who wakes him. In connection with Sir Tophas she forms part of the comic element.

The magic in "Friar Bacon and Friar Bungay" is at the foundation of the play, which appealed to the English patriotic spirit in its connection with Bacon.

The monster Agar with its demands is the cause for the concealment of the sex of Gallathea and Phillida, and upon this hangs the plot.

The remainder of the allusions are to furnish some needed incident, or some comparison; and in Lyly's work is often made use of to supply some words which will carry out his elaborate style; and in several cases in all the plays folk-lore characterizes the clowns or maids.

Lyly's use of the fairy's song beginning "Pinch him, pinch him, black and blue", is supposed by critics to have been suggested by Scot; but the writers who follow him use it so frequently that it becomes conventional.

It was a mark of the taste of the times to mingle folk-lore with classic lore. The "wild man" was a favorite figure in some form or other in the entertainments and masques. One of these was the "Entertainment at

Cowdray" by Lyly, in which a wild man clad in ivy decorations spoke beside an oak tree. Not only is the wild man with his ivy decorations significant in folk-lore but so is also the oak near which he stood.

The interest in the native lore was probably important in leading the Elizabethans to adopt so eagerly the classic mythology, and they saw some vital connection between them, although not as we do from our modern study of folk-lore as a branch of anthropology. A remark made by Nashe in the "Terrors of the Night", indicates this attitude, which was probably that of his friends Greene and Peele as well as of other contemporaries: "The Robin Good-fellows, elves, fairies, hobgoblins of our later age, which idolatrous former days and the fantastical world of Greece Ycleped Fauns, Satyrs, Hamadryads, did most of their pranks at night",-- a passage of which modern study has proved the parallel suggested to be much weightier than the author imagined.

REFERENCES TO PASSAGES CONTAINING FOLK-LORE.

I. Fairies.

1. "James IV.": Induction and choruses. (Oberon.)
2. "Old Wives' Tale", I.43. (Owlets and hobgoblins.)
3. "Endimion", IV. III. 36ff. (Fairies' dance and song.)
4. ("Maid's Metamorphosis", II. II.) (Fairies, songs.)
5. "Gallathea", II.III.2ff. (Hags, etc. Fairy dance.)
6. "Gallathea", II.VIII. (Cupid called an elf.)
7. "Sapho and Phao", I. IV. (Phao called "elf".)

II. Witches and Witchcraft.

8. "Midas", II.II.7. (Medicines and charms for toothache)
9. "Endimion", I.IV.9-10; 20-25; 28-40. (Dipsas.)
10. "Endimion", II.III.39-40. , ,
11. "Endimion", V.III. 18, 36-40 , ,

III. Magic and Astrology.

12. "Pinner of Wakefield", (Pretends to be a wizard.)
13. "Old Wives' Tale", Lines 142-4, 318ff., 406, 417, 434-441, 495ff. (Conjurer.)
14. "Friar Bacon and Friar Bungay", Scenes I., II., IV., V., VI., IX. (Magic.)
15. "Looking-glass", I.II.491-2, 503-7. (Magi.)
16. , , III.II.1175-80.
17. "James IV." I.I.301-3, 380-3. (Herbs, charms.)

IV. Dreams and Death Omens.

18. "Sapho and Phao", IV.III.32, 36-38. (Dream.)
19. , , IV.III.66-8.
20. , , III.III.48-9, 59-60, 64-7. (Omens.)
21. "Mother Bombie", III.IV.121-4, 142-5. (Dreams.)
22. "Battle of Alcazar", II.8ff. (Omens.)
23. "David and Bathsabe", , ,

V. Plants, Animals, etc., (when connected with superstition and not found in Pliny or Aelian.)

A. Plants.

24. "Gallathea", III.II.3-4. (Tree whose nuts have shells like fire, etc.)

25. "Sapho and Phao", III.III.105-7. (Salt herbs.)
 26. " " I.II.38-40- (Tree Salurus.)
 27. " " II.I.44-6. (Asolis.)
 28. " " II.I.91-2. (Amyta.)
 29. " " II.I.110-111. (Cotonea.)
 30. " " III.III.43-5. (Moonwort.) Also
 in "Endimion", II.III.10ff. and
 " " IV.III.165-8.
 31. " " II.I. (Mandrake.)
 32. "Endimion" II.III.56-62. (Hemlock.)
 33. "Love's Metamorphosis", II.II.1-14. (Salamint.
 holly, cypress,)

B. Animals.

34. "Sapho and Phao", Prol. 1-5. (Bees, bear.)
 35. " " " (Griffin, Eagle.)
 36. " " II.I.129-32. (Ants, serpents, moles.)
 37. " " II.IV. 121-3. (Flies, bees.)
 38. " " III.III. (Garus fish.)
 39. " " IV.III.66-8. (Trantula, music.)
 40. " " III.III. (Eagle.)
 41. " " III.III. (Wasps and serpents.)
 42. "Mother Bombie", I.II.13-14. (Chickens.)
 43. "Endimion", II.I.41-45
 44. " " III.III.84. (Woodcock and simpleton.)
 45. " " III.III.150-4 (Bandogs, adders, etc.)
 46. " " III.IV.161-4. (Chameleon, air.)
 47. "Campaspe", Prol. at Black Friars. 22. (Eggs of Tro-
 chilus.)
 48. " " " " " " 28-9. (Eagles, bills.)
 49. " " " " " Court. 15. (Lynxes.)
 50. " " II.II.9. (Lapwing.)
 51. " " IV.I. (Tortoise through air.)
 52. " " Epilogue at Black Friars. 1-3. (Caterpillars.)
 53. "Love's Metamorphosis", IV.I.88-92. (Bird of Paradise.)
 54. "Sir Glyomon and Sir Clamydes", I.45ff.
 (Flying serpent.)
 55. "Friar Bacon and Friar Bungay", IV.I. 1590ff.
 (Nightingale, thorn.)
 56. "Looking-glass", I.II.355-60. (Cow, prognostication.)
 57. "Alphonsus" I.II.287-99. (Silly serpent.)

C. Stones.

58. "Sapho and Phao." IV.III.82. (Asbeston.)
 59. " " II.I.46-7. (Syrian mud, chalk.)

- 60. "Sapho and Phao", IV.II. -4. (Turquoise.)
- 61. "Sapho and Phao", II.IV. (Sicilian stone.)
- 62. "Alphonsus", II.I.565-7. (Asbeston stone.)
- 63. "Campaspe", I. I. 12. (Turquoise.)

D. Elements.

- 64. "Looking-glass", I.II.219-21.

E. Winds.

- 65. "Sapho and Phao", I. II. 44-5. (Easterly wind.)

VI. Customs and Games.

- 66. "Old Wives' Tale". Line 660. (Cockle-bread.)
- 67. "Old Wives' Tale", Lines 550ff. (Harvesters' song and stage direction.)
- 68. "Woman in the Moon", II.I.154-5. (Hero wears glove.)
- 69. "Midas" III.III.37. (Catching larks by dazzling.)
- 70. "Midas", IV. I. 109. (Cross-gartered swains.)
- 71. "Endimion", V.I.61. (Jousts and tourneys.)
- 72. "Endimion", V.II.5. (Lord of Misrule.)
- 73. "Sapho and Phao", I.III.14-15. (A square cap etc.)
- 74. "Mother Bombie", II.I.111. (Boring ears, punish.)
- 75. "Mother Bombie", IV.III. (Serenading the new-married pair.)
- 76. "Campaspe", IV. III.15. (Engrave posies in rings.)
- 77. "Campaspe", IV. III.22. (Gloves worn in cap.)
- 78. "Love's Metamorphosis", I.I.29-30. (Hanging verses, garlands, on trees.)
- 79. "Love's Metamorphosis", II.II.1-14. (Hanging verses on trees.)
- 80. "Orlando Furioso", II.I.518ff. and 623-5. (Hanging verses on trees.)
- 81. "Gallathea", III.III.42-4. (Ref. to bat-fowling.)
- 82. "Arraignment of Paris", XIII.36ff. (Waiting-day.)
- 83. "Gallathea", V.III.170. (Marriage at church-door.)
- 84. "Endimion", I.II.101-2. (Fish taken with poison.)
- 85. "Endimion" I.II.33-5, 35-7. (Blood-letting.)
- 86. "Mother Bombie", II.I.144-6. (Branding.)

Games.

- 87. "Old Wives' Tale", I.82. (Trump, ruff, card games.)
- 88. "Midas", V.III. 12. (Barley-break.)

VII. Dances and Old Songs.

A. Dances.

89. "Endimion", IV.III.40-1. (Heidegyes.)
 90. "Friar Bacon and Friar Bungay", I.I.166. (Morris dance)
 91. "Sapho and Phao", IV. IV. (Song in making of the arrows; "buss" part of the ritual.)
 92. "Old Wives' Tale", Lines 512-13, 779. (Galliard.)
 93. "James IV" Induction, 1.77. (Scottish gig, hornpipe.)
 94. "Sapho and Phao", Epilogue, (Fairy dance in a circle.)

B. Old Songs.

95. "Old Wives' Tale", I.20. (Tune of "O Man in Desperation.")
 96. "Endimion", IV.II.32-3. (Tune of "Black Saunce!")
 97. "Old Wives' Tale", I.24-27. (Three merry men etc.)
 235. "Mother Bombie", IV. III.20. (Love knot.)

VIII. Proverbs and Proverbial Expressions.

A. Those which seem to be such, but for which I have no proof or parallel citations.

98. "Sapho and Phao", II.IV.69. (None so foul that etc.)
 99. " " " " III.III.99-100. (Acorns--oaks.)
 100. " " " " I.IV. (Father the cradle.)
 101. " " " " III.II.30-1. (Silken throat, etc.)
 102. "Woman in the Moon", II.I.192. (Fair and far off etc.)
 103. " " " " I.I.169-70. (Servants must etc.)
 104. "Endimion" II.II.20. (A forward cock that croweth etc.)
 105. " " " " IV.II.56-7. (He that no house etc.)
 106. " " " " V.III.275-7. (Tongue stingeth so much etc.)
 107. " " " " V.II. 33-4. (I love the smoke of an etc.)
 108. "Gallathea", I.I.92-3. (Easy to counsel the sick.)
 109. "Campaspe", V.III.11-12. (Good drink makes etc.)
 110. "Mother Bombie", I.I.73-4. (Possible allusion to proverb about smoke, rain, and a scold.)
 111. " " " " II.II. (Be as be may etc.)
 112. " " " " III.I.21-2. (Greater the kindred etc.)
 113. " " " " III.IV.34. (Hang in a halter.)
 114. " " " " III.IV.63. (Here's every one etc.)
 115. " " " " II.I.106. (As fit as a pudding etc.)
 116. "Pinner of Wakefield", IV.III.935-6. (As hard etc.)
 117. " " " " IV.IV.973-5. (Empty vessels etc.)
 118. "Alphonsus", Lines 1109-12. (Marble stones etc.)

119. "James IV." V.I.31. (The cat's abroad etc.)
 120. "Friar Bacon and Friar Bungay", III.III.1485. (Too
 timely loves have ever the shortest etc.)
 121. "Edward I." II. 275ff. (As plainly seen as etc.)
 122. ,, VI.104. (My fingers itch till etc.)
 123. "Old Wives' Tale", 731-2. (A woman without a tongue.)
 124. ,, ,, ,, 237-8. (She is as smoke etc.)

B. Proverbs used about the Elizabethan period. #

125. "Mother Bombie", II.I.56. (My hand on half-penny.)
 126. ,, ,, II.I.139, also in II.II. (Ref. to
 the tavern as a bush.)
 127. ,, ,, II.III.97. (Farewell frost etc. cf.
 Ray, p. 243, ed. Bohn.#2)
 128. ,, ,, III.III.22-3. (Tie a knot with etc.)
 129. ,, ,, IV.III.285. (Joined stool. Ray.)
 Cf. "Lear" III.IV.53.
 130. ,, ,, IV.II.193-4. (Horse neither etc.)
 131. ,, ,, II.V.3-7. (Good wind blew man wine.)
 132. ,, ,, III.IV.5. (Christendom Kent. Ray.)
 133. "Love's Metamorphosis", IV.II.134-8. (Crow's foot etc.)
 Cf. "Sapho and Phao".)
 134. "Sapho and Phao", II.IV.97. (Green rushes. Ray.)
 135. ,, ,, II.IV.24. (Water--deep.)
 136. ,, ,, IV.III.35. (Blind as a harper.)
 137. ,, ,, V.II.79-80. (Allusion to peacock.)
 138. "Endimion", III.I.36-9. (Timely crooks the cammock.)
 139. "Woman in Moon", IV.I.290-1. (Catch larks sky falls.)
 140. "Sapho and Phao", IV.II. (Crow's foot and Black ox.)
 141. "Gallathea", II.III.108-9. (Swear well best.)
 142. ,, II.III.128. (Miller golden thumb. Cf.
 Chaucer, "Prol. C.T." L.563.)
 143. ,, IV.I.40ff. (Simple father etc.)
 144. "Midas", I.II.41. (Black tongue in a fair mouth.)
 145. ,, I.II.31. (Sweet tooth of a calf.)
 146. ,, III.II.118. (Maugre his beard.)
 147. ,, V.II.49. (Paid him recumbentibus.)
 148. ,, II.II.21. (A cracked crown.)
 149. ,, IV.III.39-40. (Pasty crust--make prudent.)
 150. "Campaspe", II.I.65. (Good ale needs no etc. latinized)

Verified by notes in the editions of the plays, or by Skeat in "Early English Proverbs", or by a statement in the play itself.

#2. Whenever Ray's "Proverbs" is referred to the Bohn Edition is meant.

151. "Mother Bombie", I.I.14-15. (No better bread etc.)
 152. " " " " I.III.103. (Pap with hatchet.)
 153. " " " " II.I.12-13. (Lupus in fabula.)
 154. "Alphonsus" Prol.79. (When husbandmen shear hogs.)
 155. " " " " 60-62. (The higher the tree etc.)
 156. " " " " 52. (By thick and threefold.)
 157. "Orlando Furioso" I.I.318. (Lettuce fit for lips.)
 158. " " " " I.I. (Lupus in fabula.)
 159. "Pinner of Wakefield" III.I.581-3. (Old man; Ray.)
 160. " " " " II.III.478-80. (Not Hercules.)
 161. " " " " IV.I.754-6. (As good as. Ray.)
 162. "Looking-Glass". L.289, and 634. (Is the wind etc.)
 163. " " " " L.634.
 164. " " " " L.453. (Say nay and take it.)
 165. " " " " L.490. (I think my penny silver.)
 166. " " " " II.II.614. (He is not wise etc.)
 167. " " " " L. 661. (The case is altered.)
 168. " " " " L.1585. (Longer lives a merry man.)
 169. " " " " III.II.1016-20. (Necessity etc.)
 170. " " " " Same. (A churl's feast.)
 171. " " " " III.II.1065-7. (Sons who do .)
 172. "James IV." IV.V.84-5. (Run with the hares.)
 173. "Friar Bacon and Friar Bungay", L.139-40. (The more
the fox etc. Ray p. 95.)
 174. "Sir Clyomon and Sir Clamydes", III.120. (Good for-
tune etc.)
 175. "Edward I." II.100. (As fit as a pudding for etc.)
 176. " " XII. 12ff. (A man's purse penniless.)
 177. " " XIII.40-3. ('Tis merry in hell.)
 178. " " XXIV. 10ff. (Earth must to earth.)
 180. "Old Wives' Tale", L.715-16. (Though I am black.)

C. Proverbial Expressions in use To-day.

181. "Endimion", I.III.3-4. (Will you see the devil.)
 182. " " IV.II.101-2. (Children and fools.)
 183. " " II.II.50. (Have the last word.)
 184. " " III.I.10-11. (A Waking dog.)
 185. " " IV.II.10. (The tide tarrieth.)
 186. " " IV.I.39-40. (Rise with the lark.)
 187. "Midas", IV.III.2. (Call a dog a dog; cf. spade.)
 188. "Campaspe" Epilogue at Black Friars. (Rub against.)
 189. " " II.I.4. (Mum--not a word.)
 190. "Mother Bombie", II.III.67. (Not so hard-baked; cf.
our "half-baked".)
 191. " " III.IV.13-14. (No goose so gray. Cf.
Chaucer "Wife of Bath's" Prol.)
 192. " " IV.II.40. (---as an egg is full meat.)
 193. " " IV.II.96-7. (No fool like an old fool.)

194. "Mother Bombie", V.I.16-17. (So many irons.)
 195. "Love's Metamorphosis", III.I.128. (Swan's dying song.)
 196. " " " " IV.I.77-8. (Women's reasons.)
 197. "Pinner of Wakefield" IV.III.903. (Barking dogs.)
 198. " " " " IV.III.886-7. (Follow thy nose.)
 199. "Alphonsus" L.63-4. (My back is broad enough.)
 200. " " " " L.897, L.1012. (To egg on.)
 201. "Orlando Furioso", I.I.242. (By hook or by crook.)
 202. "Looking-Glass." I.III.304. ('Tis Greek to me.)
 203. " " " " Cf. "Pinner of Wakefield 538,
 "James IV." IV.I.14.
 204. " " " " IV.III.1576. (Pride will have a fall.)
 205. "Looking-Glass". III.II.1289-90. (As you have.)
 206. " " " " V.I.1681. (To be in a brown study.)
 207. "James IV." II.II.70-3. (Men seek not moss.)
 208. "Friar Bacon and Friar Bungay". VI.69. (Penny thoughts.)
 209. " " " " " " VI.88. (For timely.)
 210. " " " " " " II.II.558-60. (He is
 light-fingered, i.e. a pick-pocket.)
 211. "Sir Clyomon and Sir Clamydes", V.45. (Stealing.)
 212. " " " " " " IX.14-15. (Cowardly.)
 213. "Edward I." V.142. " " " " (Go to pot.)
 214. " " " " " " VIII.102. (I'll take you down.)
 215. "Old Wives' Tale" L.102. (That's flat.)
 216. " " " " " " L.833,1600. (Not a word but mum.)

IX. Miscellaneous.

217. "Looking-Glass", L.1096-7. (Mention of ghost.)
 218. "Old Wives' Tale", L.870,940. " " " "
 219. " " " " " " L.735-44,905. (Wishing well.)
 220. "Edward I." " " " " (Robin Hood.)
 221. "Love's Metamorphosis", IV.II.(Siren.)
 222. "Mother Bombie", II.III.54. (Palmistry.)
 223. "Campaspe", I.II.62ff. (Fasting girl.)
 224. "Gallathea", I.I.48ff. (Agar.)
 225. "Endimion", III.IV.28ff. (Wishing well.)
 226. "Woman in the Moon", V.I.318ff. (Man in the moon.)
 227. "Sapho and Phao", III.III. (Dry brain.)
 228. "Pinner of Wakefield", IV.II.,IV. (Robin Hood.)
 Proverbs found later. (See Skeat, "Early Eng-
 229. "Alphonsus", V.III.1744. lish Proverbs", for all
 230. " " " " I.I.142. of these which are add-
 231. "James IV." V.V.1759. ed later.)
 232. "Battle of Alcazar", V,Prol.,L.1.

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